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guitar tablature explained

Guitar music can be notated in three different ways: on a musical stave, in tablature and in rhythm slashes

RHYTHM SLASHES: are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

4th string, 2nd fret

1st & 2nd strings open, played together

Open D chord

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (½ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a ¼ step

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE) Same as legato slide, except the second note is struck.

TAP HARMONIC: The note is fretted normally and a harmonic is produced by tapping or slapping the fret indicated in brackets (which will be twelve frets higher than the fretted note.)

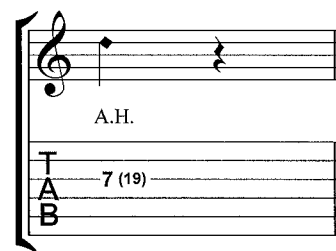
TAPPING: Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull-off to the note fretted by the fret hand.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

ARTIFICIAL HARMONIC: The note fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.

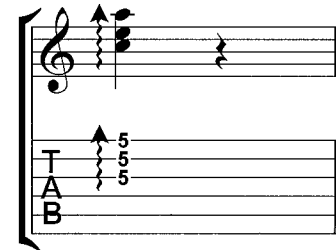
TRILL: Very rapidly alternate between the notes indicated by continuously hammering-on and pulling-off.

RAKE: Drag the pick across the strings with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

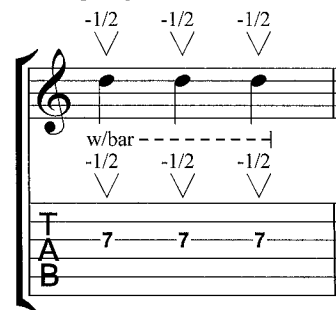
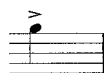
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

-1/2 -1/2 -1/2

w/bar

-1/2 -1/2 -1/2

7 7 7

additional musical definitions

(accent) Accentuate note (play it louder)

(accent) Accentuate note with greater intensity

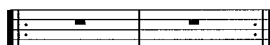
(staccato) Shorten time value of note

⊓ Downstroke

V Upstroke

D.S. al Coda Go back to the sign (𝄋), then play until the bar marked ***To Coda*** 𝄌 then skip to the section marked 𝄌 ***Coda***

D.C. al Fine Go back to the beginning of the song and play until the bar marked ***Fine.***

tacet Instrument is silent (drops out).

Repeat bars between signs

1. 2.

When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in brackets mean:
1. The note is sustained, but a new articulation (such as hammer-on or slide) begins
2. A note may be fretted but not necessarily played.

back in black

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 1
Backing only: CD 2 track 1

E5 D5 A5
let loose from the noose that's kept me hang-in' a-bout. I keep
in a bang, with a gang, they got-ta catch me if they want me to hang, 'Cause I'm
E5 D5 A5
look-in' at the sky 'cause it's get-tin' me high, for-get the hearse 'cause I'll nev-er die. I got
back on the track and I'm beatin' the flack, no-bo-dy's gon-na get me on an-oth-er rap. So
full
E5 D5 A5
nine lives, cat's eyes, a-bus-in' ev-'ry one of them and run-nin' wild.
look at me now, I'm just-a mak-in' my play, don't try to push your luck, just get out-ta my way.
'Cause I'm
Chorus
A5 E5 B5 A5 B5 A5 E5 B5 A5 B5
back, yes I'm back. Well I'm

G5
D5
A5
back,
yes I'm
back.
Well I'm
1/4
T
A
B

E5
B5
A5
back,
T
A
B

1.
G5
D
back in black,
yes I'm
back in black.
T
A
B

2.

Solo

D E5 D5 A/C♯ E5

back in black.

Gtr. 1

Gtr. 2

Fig.1…

D5 A/C♯ E5 A5 E5 A5

full 1/2 1/2 full full

E5 D5 A/C♯ E5

full full full full full full full

E5 D5 A/C♯ E5 A5 E5 A5

full 1/2 full

E5 D5 A/C♯ E5

let ring...

full full

Coda
D
(E5)
back in black.
(Gtrs. 1+2)
1/4
TAB

1/4
TAB

(A5)
1/4
TAB

(E5)
Well I'm
1/4
TAB

Chorus
A5
E5
B5
A5
B5
A5
E5
B5
A5
B5
back,
back,
1/4

G5
D5
A5
G5
D5
A5
back,
back,
1/4
1/4

E5
B5
A5
B5
A5
E5
B5
A5
back,
back,
I'm

G5 D5

back in black, yes I'm back in black.

Gtr. 2

A5

I wan - na say it!

P.S.

Outro
E5
D5
A/C#
E5
Gtr. 2 w/Fig. 1(x2)
1/4

D5
A/C#
E5 A5
E5
A5
full
full

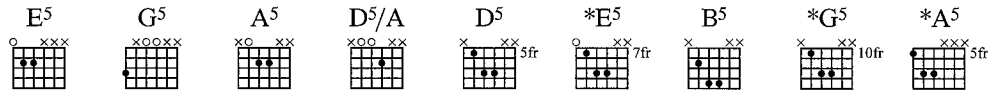
E5
D5
A/C#
E5
8va
full
full
full
full
full
1/2

Continue solo
ad lib. to fade
D5
A/C#
E5 A5 E5 A5
(8)

dirty deeds done dirt cheap

Words & Music by
Angus Young, Malcolm Young & Bon Scott

Full performance demo: CD 1 track 2
Backing only: CD 2 track 2

E5 G5 A5 D5/A D5 5fr *E5 7fr B5 *G5 10fr *A5 5fr

Intro
2 bar count in: ♩ = 138

1, 2, 3. | 4.

E5 G5 E5 A5 E5 D5/A E5 | E5 D5 *E5

Gtr. 2 (elec.)

Gtr. 1 (elec.)

mf All Gtrs. w/dist.

Play Gtr. 1 part

1. If you're

Verse

*E5

hav - in' trou - ble with the high school head, he's giv - in' you the blues.
2. You got prob - lems in your life of love, you got a bro - ken heart.
8va (3.) got a la - dy and you want her gone, but you ain't got the guts.

(Gtr. 3)

(3°) Gtr. 3 tacet, cont. with written part

D5 *E5

You wan - na gra - du - ate but not in his bed,
He's dou - ble deal - ing with your best friend,
She keeps nag - gin' at you night and day,

D5
*E5
here's what you got - ta do.
that's when the tear - drops start, fel - la.
e - nough to drive you nuts.
Pick up the phone, I'm
Pick up the phone, I'm
Pick up the phone, leave
T
A
B

D5
*E5
D5
*E5
al - ways home, call me an - y - time. Just ring: three six two four
here alone, or make a so - cial call. Come right in, for -
her alone, it's time you made a stand. For a fee, I'm
T
A
B

D5
*E5
D5
*E5
three six o, I lead a life of crime.
-get a - bout him, we'll have our - selves a ball.
hap - py to be your back door man. Ooh!
T
A
B

Chorus
A5
G ⑥ 3fr
A ⑤ 0fr
*E5
D5
Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ done dirt cheap. Dirt - y deeds_
done dirt cheap. Dirt - y deeds_ and they're done dirt cheap.
To Coda
Dirt - y deeds_ and they're done dirt cheap. done dirt cheap.
1.
2.
Gtr. 3 (elec)
ff w/dist.
Play Gtr. 3 part
Solo
B5
full
1/2
hold bend...

B5
A5
Harm.
Harm.
B5
D5
A
⑤
0fr
full
E5
G5
E5
A5
E5
D5
E5

E5
G5
A5
D5
D.S. al Coda
3. If you
8va
Coda
Dirt - y deeds _ and they're done dirt cheap.
let ring...
(1º)
Con - crete shoes,
cy - a-nide,
T. N. T.
done dirt cheap.
D5/A
mf

E5 G5 E5 A5 E5 E5 D5/A E5
Neck - ties, con - tracts, high volt - age, done dirt cheap.
1. 2.
E5 G5 E5 A5 E5 E5 D5/A E5 E5 D5/A E5 (*E5)
Dirt - y deeds done dirt cheap. done dirt cheap.
*E5 *G5 *E5 A5 *E5 E5 D5/A E5 (*E5)
Dirt - y deeds, they're read - y to send you on the cruise, done dirt cheap.
*E5 *G5 *E5 *A5 *E5 *E5 D5 *E5
E D E
7fr 5fr 7fr
Dirt - y deeds, dirt - y deeds, dirt - y deeds done dirt cheap. Aagh!

B5 B5/A G5 D/F# E

Gtr. 1

B5 B5/A G5 D/F# E

1. *Ad lib. vocal*

2. We're on ___ to - night, ___ to the gui - tar bite. ___

let ring…

Fig. 2…

B5 B5/A G5 D/F♯ E 1. 2.

Yeah, yeah. ow!

let ring…

…Fig. 2 ends

Verse

B5
D/A
A
E
G5
E
Hail, hail to the good times, 'cause rock has got the right of way.
We
rock at dawn on the front line, like a bolt right - a out of the blue.
The
Gtrs. 1+2
ain't no le - gend ain't no cause, we're just liv - in' for to - day.
sky's a - light with a gui - tar bite, heads will roll and rock to - night.
For
Chorus
B5/A
D/F#
E5
those a - bout to rock, we sa - lute you.
For
Gtr. 1
Gtr. 2 w/Fig. 2
let ring
1.
3. We

2.
B5
B5/A
G5
D/F♯
E5
For those a - bout to rock, we sa - lute you,
Gtr. 2 w/Fig. 2
yes we do. For those a - bout to rock, we sa - lute you.
Gtr. 3 (elec.)
let ring
full
Play Gtr. 3 part
Gtrs. 1+2
Ah!
Salute!

Solo

A D/A A G5 D A D/A G D

P.M.

Gtrs. 1+2

Fig. 3

Gtrs.1+2 w/Fig. 3 *(x7)*

G5
D
A
D/A
A
G5
D
We're just a
8va
1/4
full
full
full
12 12 9 7 5 7
5 7 7 7 (7)
20 20 20

B5
D/A
A
E
G5
E
bat - ter - y for hire with a gui - tar fire, rea - dy and aimed at you.
Gtrs. 1+2
Play Gtr. 1 part

B5
D/A
A
E
G5
E
Pick up your balls and - a load up your can - non for the twen - ty one gun sa - lute. For

B5

you.

G5 D5 A5 B5

We sa - lute

G5
D5
A5
you.
Come on,
oh!
For
full
full
full
B5
G5
D5
those a - bout to rock,
we sa - lute
Fig. 4…

A5 B5

you. For those a - bout to rock,

full full full

…Fig. 4 ends

1.

G5 D5 A5

we sa - lute you. For

full full full full full full full

2.

G5 D5 A5

we sa - - lute you.

full full full full full full

G5 D5 A5 G5 D5

we sa - lute you. We sa - lute

A5 G5 D5 A5

— you. We sa - lute — you. —

(8)

full full full full full full

Free Time

hells bells

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 4
Backing only: CD 2 track 4

Gtr. 3
(A) D5 C5 G/B (A) D5 C5 G/B
Gtrs. 1+2
Verse
(A5) D5 C5 G/B
1. I'm roll - in' thun - der, pour - in' rain,
(2.) black sen - sa - tions up and down your spine,
P.M.
Fig. 1
Gtr. 3 tacet
Gtrs. 1+2 w/Fig. 1
(A5) D5 C5 G/B
I'm com - in' on like a hur - ri - cane.
if you're in - to ev - il, you're a friend of mine. See my
(A5) D5 C5 G/B
My light - nin's flash - in' a - cross the sky,
white light flash - in' as I split the night, 'cause if
(A5) D5 C5 G/B
you're on - ly young but you're gon - na die. I
good's on the left then I'm stick - in' to the right.

Pre-Chorus

D5*
C5
G5
won't take no pri - son - ers, won't spare no lives,

D5*
C5
G5
no - bo - dy's put - tin' up a fight. I

E5
D5*
A5*
got my bell, I'm gon - na take you to Hell,

E5
G5
I'm gon - na get ya, Sa - tan get ya. Aw, Hell's

To Coda ⊕ 1.

A5 Asus4 G5 D5 C5 G/B (A) D5

bells.

bells, (𝄋) a -

Gtr. 3

Gtrs. 1+2

C5 G/B (A) D5 C5 G/B
2. I'll give you
2.
D5 C5 G/B A5*
Yow!
Gtr. 4 (elec.)
mf
P.S.
Play Gtr. 4 part

Gtr. solo A5* C5 D5* A5* C5

f Gtr. 3 tacet

full full full full full full full full

Fig. 2 1/4

Gtrs. 1+2 w/Fig. 2

C5 G5

8va

full 1/2

Fig. 3

E5 D5* A5

(8)

full full full 1/2 1/4 full full

3

Gtrs. 1+2

D.S. al Coda

E5 G5

Hell's

(8)

1/4 1/2 full 1/2 1/2

Coda

D5* A5 Asus4 Am7

- cross the sky. Hell's bells, they're

8va

Gtr. 4

hold bend...

full full

Play Gtr. 4 part

Fig. 4

Asus4 A5 Asus4 G5 D5* C5 G/B

tak- in' you down, Hell's bells, they're drag- gin' you down. Hell's

(8)

full full

T A B

A5
C5
D5*
8va
full
A5
rit.
C5
(8)
hold bend...
1/2
Gtrs. 1+2
1/4
D5
Freely
A5
Hell's
bells.
drum count: 1. 2. 3.
P.S.

highway to hell

Words & Music by
Words & Music by Angus Young, Malcolm Young & Bon Scott

Full performance demo: CD 1 track 5
Backing only: CD 2 track 5

D/F♯ G5 D/F♯ G5 D/F♯ A
leave me be, tak - in' ev - 'ry - thin' in my stride.
gon - na spin it, no - bo - dy's gon - na mess me around.
D/F♯ G5 D/F♯ G5 D/F♯ G5 D/F♯ A
Don't need rea - son, don't need rhyme, ain't noth - in' I'd
Hey, Satan, pay'n' my dues, play - in' in a
D/F♯ G5 D/F♯ G5
rath - er do. Go - in' down, par - ty time,
rock - in' band. Hey mam - ma, look at me,
D/F♯ G5 D/F♯ E5
my friends are gon - na be there too.
I'm on the way to the prom - ised land.
I'm on the
w/Gtr. 2 (elec.)
sim.
Gtr. 2 w/low amp gain
T
A
B

Chorus
A5
D
G5
D/F#
high - way to hell,
on the high - way to hell,
Fig. 1
I'm on the high - way to hell,
I'm on the
D/A
1.
A
high - way to hell.
Gtr. 1
2.
Dsus4/A
mm.
Gtrs. 1+2
Don't stop me.

Dsus4/A
D/A
Dsus4/A
D/A
Gtr. 3 (elec.)
w/medium amp gain
Play Gtr. 3 part

Solo
A5
D
G5
D/F♯
Gtrs. 1+2 w/Fig. 1 (x4)
full
1/2

A5
D
G5
D/F♯
A5
D
1/2
1/4
full

G5
D/F♯
A5
D
I'm on the
1/4

Chorus

G5 D/F# A5 D/A G D/F#

on the high - way to... Yeah!

8va

hold bend

P.S.

full 1/2 full

Gtrs. 1+2

A5 D/A

high - way to hell. And I'm go - in' down

8va

1/4 full

Gtrs. 1+2

G5 D

all the way,

Gtr. 2

A5

On the high-way to hell.

it's a long way to the top (if you wanna rock 'n' roll)

Words & Music by
Angus Young, Malcolm Young & Bon Scott

Full performance demo: CD 1 track 6
Backing only: CD 2 track 6

get - tin' took, I'll tell you folks, it's hard - er than it looks.
se - cond hand, that's how it goes, play - in' in a band.
It's a

cont. in slashes

Gtr. 1

P.M.

Chorus
Gtr. 2
A5
G5
D/F#
A5
long way to the top if you wan - na rock 'n' roll,
it's a
P.M.
P.M.
A5
G5
D/F#
A5
long way to the top if you wan - na rock 'n' roll.
If you
If you
P.M.
P.M.
cont. in slashes
A5
D/A
Gtrs. 1+2
think it's ea - sy do - in' one night stands,
try play - in' in a rock 'n' roll band.
wan - na be a star of stage and screen,
look out, it's rough and mean.
It's a
To Coda
G5
D5
A5
long way to the top if you wan - na rock 'n' roll,
Gtr. 1

Interlude

Gtr. 2
(A5)
Fig. 2
P.M.
P.M.
P.M.
P.M.

(A5)
1.
G5/A
Gtr. 2 w/Fig. 2
cont. in slashes

2.
A5
G5/A A5
G5/A A5
A5
Gtr. 1
Gtr. 3 (elec.)
Play 3 times
f w/dist. & chorus
Play Gtr. 3 part

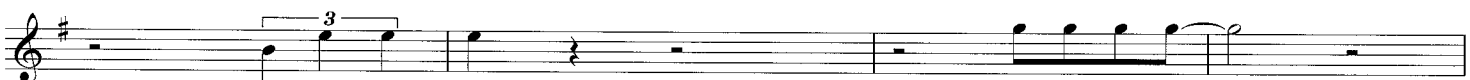
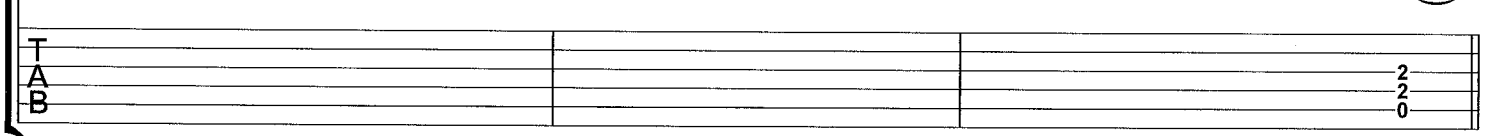
(G5)
(D/F#)
(A5)
(G5/A)
full
full
Gtrs. 1+2
(A5)
(G5/A)
(G5)
(D/F#)
(A5)
G5/A
A5
G5/A
G5
D/F#
8va
full
full
full

(A5)
8va
1/4
full
(G5)
(D/F♯)
Gtr. 1
D.S. al Coda
2. Ho -
Gtr. 3 tacet
Gtr. 2 tacet
Play Gtr. 1 part

Coda
G5
D/F♯
It's a long way to the top
A5
A6 A5 A6 G5/A A5 A6 A5 A6 A5
if you wan - na rock 'n' roll.
Well, it's a
(A5) (G5/A) (A5) (G5/A) (A5) (G5/A) (A5) (G5/A)
long way,
oh, it's a long way,
it's a
(A5) (G5/A) (A5) (G5/A) (A5) (G5/A)
long way,
such a long way.
Repeat ad lib. to fade
(A5) (G5/A) (A5) (G5/A) (A5) (G5/A) (A5) (G5/A)

let there be rock

Words & Music by
Words & Music by Angus Young, Malcolm Young & Bon Scott

nine - teen fif - ty five, man didn't know 'bout a rock
rock 'n' roll was born, and all a - cross the land, ev - 'ry
'n' roll show, and all that jive. The white man had the schmaltz,
rock-ing band was blow-ing up a storm. And the gui-tar man got fa -
the black man had the blues, no-one knew what they was
- mous, the bus'-ness man got rich. And in ev-'ry bar there was a
gon - na do but Tchai-kov - sky had the news. He said, "Let there be sound,"
su-per-star with a sev-en year itch. There were fif - ty mil-li-on fin-
and there was sound. "Let there be light,"
- gers learn-ing how to play, and you could hear the fin - gers pick -
and there was light. "Let there be drums,"
- ing, and this is what they had to say, "Let there be light,
there was drums. "Let there be gui - tar,"
sound, drums,
To Coda
A5
there was gui - tar. Oh, let there be rock.
gui - tar." Oh, let there be rock.
Gtrs. 1+2
T
A
B
2
2
0

Interlude
1.
2.
Gtr. 3 (elec.)
P.S.
w/dist.
Play Gtr. 3 part
Fig. 1
Gtr. Solo
Gtrs. 1+2 w/Fig. 1
B5
Gtrs. 1+2

8va
1/4
full

A
Gtrs. 1+2
(8)
full
1/4
cont. in slashes

*fret at 12th and right hand tap w/plectrum along 2nd string

Play Gtr. 1 part

B5
Gtrs. 1+2

A5

A
Gtrs. 1+2
cont. in slashes
Gtr. 2
G5
E5
*fret at 12th and right hand tap w/plectrum along 2nd string
Gtr. 1
P.M.
Play Gtr. 1 part
1, 2, 3.
4.
A5
E
Verse
3.One night in the club called 'The
cont. in slashes

Gtrs. 1+2
G5 E5 A5 E5 G5 E5 E G5
Shak-ing Hand,' there was a for - ty two de-ci-bel rock ing band.

E5 A5 E5 G5 E5 E G5
And the mu - sic was good and the mu - sic was loud,
E5 A5 E5 G5 E5 E
and the sing - er turned, and he said to the crowd,
Gtrs. 1+2
T
A
B

Chorus
"Let there be rock!"
Gtr. 3
Gtrs. 1+2 w/Fig. 1
full
T
A
B
Play Gtr. 3 part

Gtr. Solo
full
T
A
B

1/4
full
1/4

full
1/2
1/4
1/4

1/4

B5
full
full
1/4
Gtrs. 1+2
cont. in slashes

B
Gtrs. 1+2
cont. sim.

1.

2.

8va

(8)
B
Freely
B
E
B
full
1/2
T
A
B

rock and roll ain't noise pollution

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 8
Backing only: CD 2 track 8

E5 D5 A5 E A E7

al-ways be with us, it's nev-er gon-na die, nev-er gon-na die. Rock 'n' roll

Gtrs. 1+2

…Fig. 2 ends Fig. 3…

…Fig. 2a ends *Cont. in Gtr. 1 stave*

2.
A5
E5*
E7
A5
roll, it will sur - vive.
(Yes it will. Ha ha ha!)
ain't no pol - lu -
...Fig. 3 ends

E5
E A
E7
A5
E5*
- tion, rock 'n' roll is just rock 'n' roll.
Gtr. 3 (elec.)
full
Play Gtr. 3 part

Solo

E5
A5
E5
A5
Gtr. 1 w/Fig. 1
Gtr. 2 w/Fig. 1a

E5
A5
full
full
full
full full

E5
A5
E5
D5
Gtr. 1 w/Fig. 2
Gtr. 2 w/Fig. 2a
B5
E5
E5
D5
A5
E
A
E7
Rock 'n' roll
Gtrs. 1+2 w/Fig. 3

A5 E5* E A

roll it will sur - vive. — Rock and

Gtrs. 1+2

E7 A5 E5 E A

roll ain't no pol - lu - tion, rock and

E7 A5 E5* E A

roll, it - 'll nev - er die. Rock and

roll ain't no pol - lu - tion, rock and roll, ah

full full 1/2 full full full full full

1/4

rock 'n' roll,

E5*

is just a rock 'n' roll, yeah.

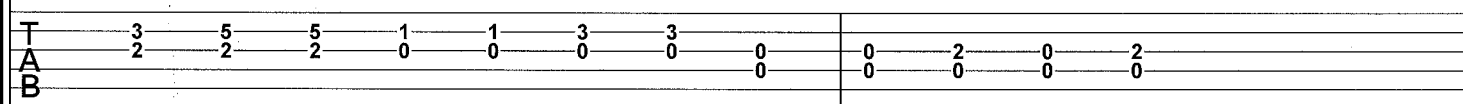
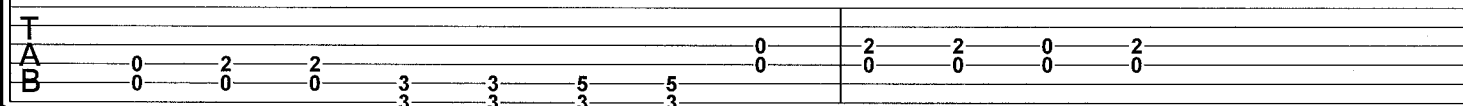
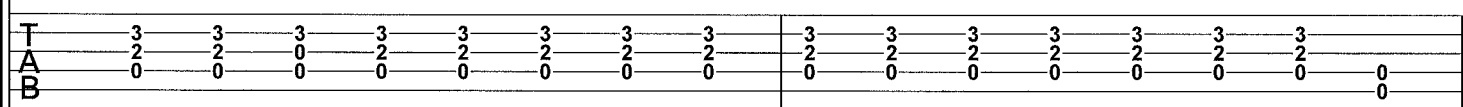
gradual bend

1/2

rock 'n' roll train

Words & Music by
Angus Young & Malcolm Young

Full performance demo: CD 1 track 9
Backing only: CD 2 track 9

1° Gtr. 1 only; 2° Gtrs. 1+2
A5 D/A A5 D/A
A5 D/A A5 D/A A5
cont. in stave
Your mind on a fan - ta - sy,
liv - ing on the ec - sta - sy.
A ten for the re - vel - ry,
jam-ming up the a - gen - cy.
Pre-chorus
A5
G5
D5
Give it all, give it, give it what you got.
Shake it, take it, take it to the spot.
Gtr. 1
Fig. 1
Gtr. 2
Fig. 2
Gtr. 1 w/Fig. 1
Gtr. 2 w/Fig. 2
Come on, give it all a lot.
You know she made it real - ly hot.
Pick it up and move it, give it to the spot.
Get it on, give it up, come on give it all you got.
Your
Your
mind on a fan - ta - sy, liv - in' on ec - sta - sy.
mind on a fan - ta - sy, liv - in' on the ec - sta - sy,
Gtrs. 1+2

2.
G5 D5 A5 G5 D5
run - nin' right off the track.
Gtr. 3 (elec.)
ff P.S.
full 1/4 full full full
Play Gtr. 3 part
Gtrs. 1+2
cont. in slashes
A5 G5 D5 A5 G5 D5
1/2 1/4 1/4 1/4 1/4 1/4 1/4 1/4
D5 A5
1/2
gradual slide
A5 D/A A5 D/A A5 D/A A5 D/A A5
Verse
Gtr. 3 tacet
Play rhythm slashes
3. One hot South - ern Belle, son of a de - vil,

cont. in stave
A5 D/A A5 D/A
A5 D/A A5 D/A A5
a school - boy's spell - ing bee, a
school - girl with a fan - ta - sy.
Verse
A5(7) D/A A5
4. One hard ring a bell,
Gtr. 3
Gtrs. 1+2
Play Gtr. 3 part
Fig. 3
Gtrs. 1+2 w/Fig. 3
A5(7) D/A A5 A5(7) D/A
all screwed up. A
A5 A5(7) D/A A5
ten on the re - vel - ry, jam - ming up the a - gen - cy.

Gtrs. 1+2
G5
D5
A5
Pre-chorus
Shake it, take it, take it to the spot.
full
full
rake
1/2
G5
D5
A5
G5
D5
You know she make it real - ly hot, yeah. Give it all get it up,
full
full
1/2
A5
G5
D5
A5
come on, give it all you got. You know she just like it.
8va
1 1/2
1/2
full
full

Gtrs. 1+2
Outro chorus
A5 D/A A5 D/A
G5
D5
A5
Run - a - way train,
she's run - nin' off the track.
(run - nin' right off the track.)
(8)
full
P.M.
20
9 7
X

A5 D/A A5 D/A
G5
D5
A5
Run - a - way train, yeah, run - nin' right off the track.
full
full
20
20

G5
D5
A5
G5
D5
Give it all, give it up, come on, give it all you got. Run a - way train,
full
full
full
full
hold bend...
1/2
15 15 15 15 15 15
15 15 15 15 15 13
14

A5
G5
D5
A5
run - nin'
right
off the track.
G5
D5
A5
Run - a - way train,
G5
D5
A5
run - nin'
right
off the track.
rake
G5
D5
A5
T
A
B

thunderstruck

Words & Music by
Angus Young & Malcolm Young

Full performance demo: CD 1 track 10
Backing only: CD 2 track 10

1-3.
4.
(B5)
B5
Thun - der!
I was caught
Gtr. 2 (elec.)
P.M.
w/crunch dist.
Gtr. 1 w/Fig. 1
Fig. 2
Verse
in the mid - dle of a rail - road track,
(Thun - der!) I looked 'round
Gtr. 1 w/Fig. 1 (x15)
Gtr. 2 w/Fig. 2 (x15)
and I knew there was no turn - ing back.
(Thun - der!) My mind raced
and I thought what could I do,
(Thun - der!) and I knew
there was no help, no help from you.
(Thun - der!) Sound of the
drums beat - in' in my heart,
The thun - der of
Gtr. 3 (elec.)
w/dist.
Play Gtr. 3 part

guns, yeah, tore me a - part.
You've been
thun - der - struck.
Rode down the
Verse
high - way, broke the li - mit, we hit the town.
Went through to Tex - as, yeah
Gtr. 1 w/Fig. 1 (x8)
Gtr. 2 w/Fig. 2 (x8)
Tex - as and we had some fun.
We met some girls; some danc - ers who gave a good time.

Broke all the rules, played all the fools, yeah, yeah, they, they, they blew our minds.
T
A
B

Bridge

(B5) (A5) (E5) (A5) (B5) (A5) (E5) A5
And I was sha-kin' at the knees, could I come a-gain please?
Gtrs. 2+3
Gtr. 1 w/Fig. 1 (x8)
(Gtr. 2) - cont. sim
T
A
B
Play Gtr. 3 part

(B5) (A5) (E5) (A5) (B5) (A5) (E5)
Yeah, the la-dies were too kind, you've been thun-der-
All Gtrs. tacet
T
A
B

(E5) (B5)

Yeah.

Ooh, I was

Gtr. 3

Gtr. 2

shak - ing at the knees, could I come a - gain please?

Gtr. 4 (elec.)

ff w/dist.
P.S.

Play Gtr. 4 part

(A5)
(E5)
(E5)
(B5)
full
P.H.
full
(A5)
(E5)
(E5)
(B5)
(A5)
(E5)
1/4
full
1/2
full
full
1/2
full
full
(B5)
(A5)
(B5)
(A5)
Ah.
Ah.
Gtr. 1 w/Fig. 1
full
Gtr. 1 w/Fig. 1
Gtrs. 2+3

Ow!
Ooh, thun - der -
Gtr. 1 w/Fig. 1 (x5)
P.S.
Chorus
(B5) (A5)
(E5)
(B5) (A5)
(E5)
- struck,
thun - der - struck,
yeah, yeah, yeah, thun - der -
Gtrs. 2+3 w/Fig. 3
Play Gtr. 3 part
B5 A5
E5
B5 A5
E5
- struck.
Thun - der - struck,
yeah, yeah, yeah. Said
full
full
full
1.
2.
(B5)
(E5)
(B5)
(E5)
yeah, it's all right,
we're do - ing fine.
fine so fine. Thun - der -
Gtr. 1 w/Fig.1 (x2)
Gtrs. 2+3

Outro

(B5)
(A5)
(E5)
(B5)
(A5)
- struck,
yeah, yeah, yeah, thun - der - struck,
Gtr. 1 w/Fig. 1 (x8)
Gtrs. 2+3 w/Fig. 2 (x2)
Play written part

(E5)
(B5)
(A5)
(E5)
thun - der - struck, thun - der - struck. Whoa, ba - by, ba - by, thun - der -

(B5)
(A5)
(E5)
- struck.
You've been thun - der -

(B5)
(A5)
(E5)
- struck,
thun - der -
Ah.
full
1/4
T
A
B

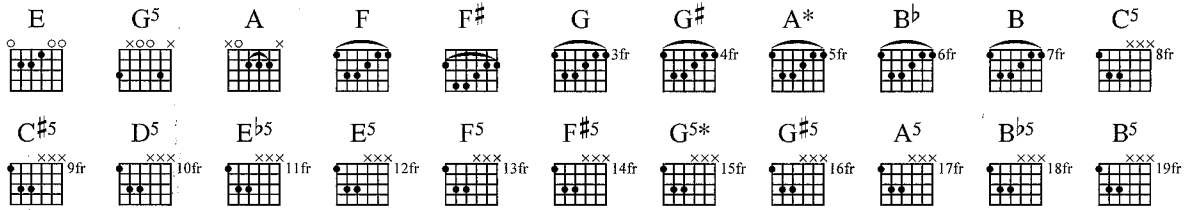
(B5)
(A5)
(E5)
- struck.
Thun - der - struck,
Ah.
full
T
A
B

(B5)
(A5)
(E5)
thun - der -
Ah.
full
T
A
B

(B5)
(A5)
(E5)
- struck,
You've been thun - der -
Ah.
full
hold bend....
full
full
rall.
(B5)
- struck.
Gtr. 1
Gtrs. 2+3
Play Gtr. 1 part

t.n.t.

Words & Music by
Angus Young, Malcolm Young & Bon Scott

Full performance demo: CD 1 track 11
Backing only: CD 2 track 11

Intro
2 bar count in:

♩ = 126

Verse
G5 A G5 A G5 E
out of that sun - set on your co - lour T. V. screen,
dir - ty, mean and migh - ty un - clean, I'm a wan - ted man.
Gtr. 2 w/Fig. 2 (x3)
2° w/Gtr. 1
Out for all that I can get, if you know what I mean.
Pub - lic e - ne - my num - ber one, un - der - stand? So
Wo - men to the left of me and wo - men to the right,
lock up your daugh - ter and lock up your wife, lock up your back door and
ain't got no gun, ain't got no knife,
run for your life. The man is back in town,
(2°) w/Gtr. 1
don't you start no fight. 'Cause I'm
so don't you mess me 'round.
Gtrs. 1+2
T
A
B
1/4

1.

E G5 A G5 A G5 E G5 A G5 A G5 E

I'm

Gtr. 3 (elec.)

f w/dist.

full

1/4

2.

Guitar solo

A E G5 A G5 A G5 E

Gtr. 3

f

full

full

Play Gtr. 3 part

Gtrs. 1+2

1/4

G5 A G5 A G5 E

full

1/4

G5
A
G5
A
G5
E
full
full
G5
A
8va
1/2
full
Chorus
A
G5
E
T.
N.
T.
Oi!
Oi!
Oi!
Play written part

Outro

E F F♯ G

Gtr. 3

full full 1/2

Play Gtr. 3 part

Gtrs. 1+2

whole lotta rosie

Words & Music by
Angus Young, Malcolm Young & Bon Scott

Full performance demo: CD 1 track 12
Backing only: CD 2 track 12

Play 4 times

Gr. 1

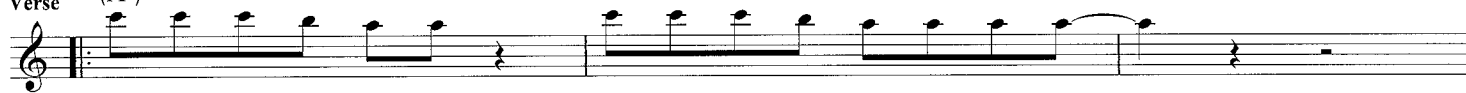
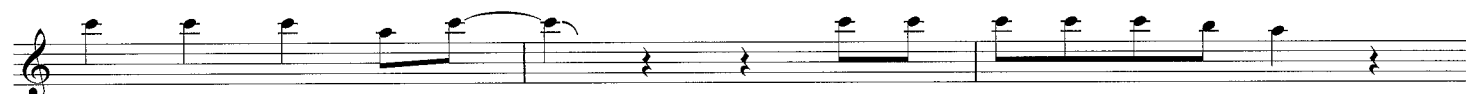
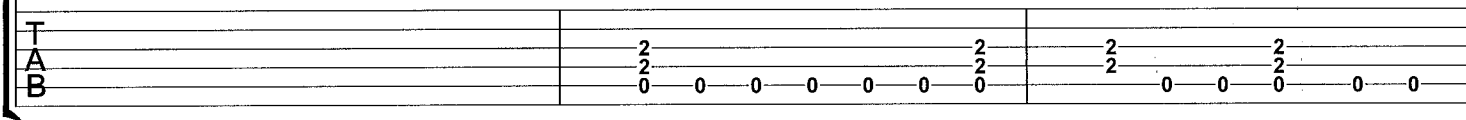
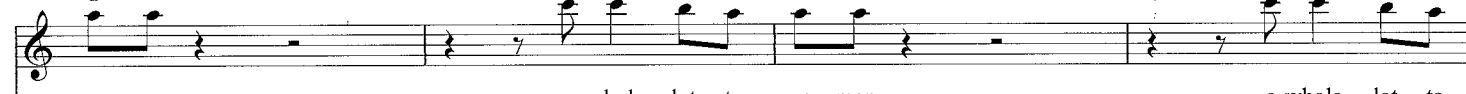
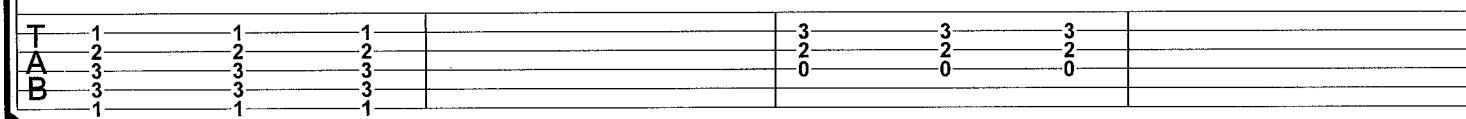
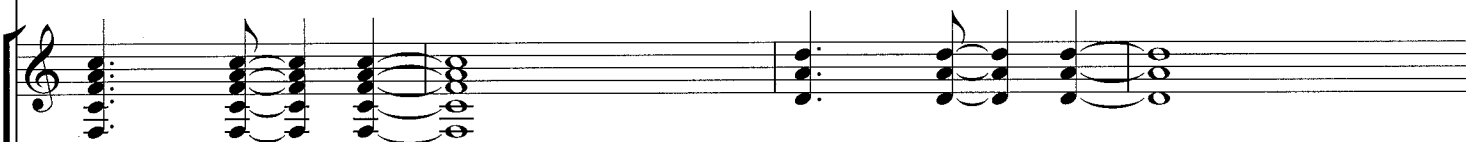
Fig. 1

T
A
B

Gr. 2

Fig. 1a

T
A
B

Gtr. 1 w/Fig. 1 (x7)
Gtr. 2 w/Fig. 1a (x7)
Verse
(A5)
Nev - er had a wo - man, nev - er had a wo - man like you,
Ho - ney you can do it, do it to me all night long,
do - in' all the things, do - in' all the things you do.
on - ly one who turns, on - ly one who turns me on.
Ain't no fair - y sto - ry,
All through the night - time
ain't no skin and bones, but you give it all you got,
and right a - round the clock, to my sur - prise,
weigh - in' in at nine - teen stone. You're a whole lot - ta
Ro - sie nev - er stops. She was a whole lot - ta
Gtrs. 1+2
Chorus
F
D5
wo - man, a whole lot - ta wo - man, a whole lot - ta

A5
G5
Ros - ie,
whole lot - ta Ros - ie,
whole lot - ta
Ros - ie,
and you're a whole lot - ta wo - man.
(1° only)
1.
D/F♯
D/F♯
Oh,

2.

D/F♯ G5 D/F♯ G5

you're a whole lot - ta love.

Gtr. 3 (elec.)

Play Gtr. 3 part

full
full
F
D5
full
Gtrs. 1+2

Play 5 times
A5
A5 C5
D5
C5 A5
A5 C5
D5
C5 A5
P.M.
Gtr. 1 w/Fig. 1 (x8)
Gtr. 2 w/Fig. 1a (x8)
full
full

8va
(8)
(8)
Oh, you're a whole lot - ta
8va
Chorus
F5
D5
wo - man, a whole lot - ta wo - man, whole lot - ta
Gtrs. 1+2
Gtr. 3 tacet
Play Gtr. 1 part

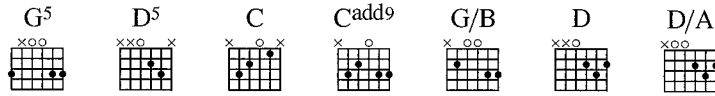
A5
G5
A5
G5
Ros - ie, whole lot - ta Ros - ie, you're a whole lot - ta
T
A
B

A5
G5
G5/F#
G5
G5/F#
G5
G5/G#
Ros - ie, whole lot - ta wo - man, man, man, man, man, yeah, yeah,

A5
yeah.

you shook me all night long

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 13
Backing only: CD 2 track 13

2.
Verse
D5 G5 D5 G5 C G5 C G5 D5
1. She was a fast ma - chine, she kept her mo - tor clean, she was the
(2.) double time on the se - duc - tion line, she was one
(2°) w/Gtr. 2

G5 D5 G5 D5 G5 C
best damn wo - man that I've ev - er seen. She had the sight - less eyes tell - in'
of a kind, she's just mine all mine, Want - ed no ap - plause just an -

G5 C G5 D5 G5 D5 G5 D5
me no lies, knock - in' me out with those A - me - ri - can thighs. Tak - in'
-oth - er course. Made a meal out - ta me and came back for more. Had to

G5 D5 G5 D5

Chorus

G5 Cadd9

— was ach - in' and we were mak - in' it.
— was ach - in' and we were mak - in' it.
} And you shook me all —

G/B D Cadd9 G/B D

— night — long. — Yeah, you —

G5 Cadd9 G/B D **1.** Cadd9

shook me all night long.

G/B D5 **2.** (D) Cadd9 G/B

2. Work - in' And knocked me out babe.

G5 Cadd9 G/B D Cadd9

You shook me all___ night___ long,___

G/B D G5 Cadd9 G/B D

you had me shak - in' ba - by. You shook me all___ night___ long.

G5 D/A

You shook me.

Solo

G5 Cadd9 G/B D/A

Well you took me.

Gtr. 3 (elec.)

w/medium amp gain

full

1/2

Play Gtr. 3 part

Gtrs. 1+2 (combined part)

G/B D Cadd9 G/B

G5 Cadd9 G/B D Cadd9

G/B G5 Cadd9 G/B D

(8)

full 1/2 full

Cadd9 G/B G5 Cadd9

You real - ly took me in. You shook me all

(8)

Gtr. 1

full 1/2

Gtr. 3 tacet

Play Gtr. 1 part

G/B D Cadd9 G/B

— night long. Ah___

G5 Cadd9 G/B D Cadd9

You, shook me all___ night long.

G/B G5 Cadd9 G/B D

Yeah, yeah, you shook me all night

Cadd9 G/B G5 Cadd9

long. You real - ly got me in. You shook me all

G/B D5 Cadd9 G/B D5 Cadd9

— night long. Yeah you shook me, —

G/B D5

yeah, you shook me — all — night — long.

1 2 3 4 5 6 7 8 9

CD track listing

Disc 1
Full instrumental performances (with guitar)...

1 ***back in black***
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd

2 ***dirty deeds done dirt cheap***
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.

3 ***for those about to rock (we salute you)***
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.

4 ***hells bells***
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.

5 ***highway to hell***
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.

6 ***it's a long way to the top (if you wanna rock 'n' roll)***
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.

7 ***let there be rock***
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.

8 ***rock and roll ain't noise pollution***
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd

9 ***rock 'n' roll train***
(A. Young/M. Young) Leidseplein Presse B.V.
Administered by J. Albert & Son Pty. Ltd.

10 ***thunderstruck***
(A. Young/M. Young) J. Albert & Son Pty. Ltd.

11 ***t.n.t.***
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.

12 ***whole lotta rosie***
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.

13 ***you shook me all night long***
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.

Disc 2
Backing tracks (without guitar)...

1 ***back in black***

2 ***dirty deeds done dirt cheap***

3 ***for those about to rock (we salute you)***

4 ***hells bells***

5 ***highway to hell***

6 ***it's a long way to the top (if you wanna rock 'n' roll)***

7 ***let there be rock***

8 ***rock and roll ain't noise pollution***

9 ***rock 'n' roll train***

10 ***thunderstruck***

11 ***t.n.t.***

12 ***whole lotta rosie***

13 ***you shook me all night long***

To remove your CD from the plastic sleeve, lift the small lip to break the perforations. Replace the disc after use for convenient storage.

play guitar with the **CD backing tracks** and the matching **music book**

back in black
dirty deeds done dirt cheap
for those about to rock (we salute you)
hells bells
highway to hell
it's a long way to the top (if you wanna rock 'n' roll)
let there be rock
rock and roll ain't noise pollution
rock 'n' roll train
thunderstruck
t.n.t.
whole lotta rosie
you shook me all night long

what you get in this pack...

on the CD

two specially recorded 'soundalike' backing tracks of each song...

1. **full demo with guitar** showing you how the song should sound.
2. **backing track without guitar** for you to play along with on your own guitar.

in the music book

music, chords and lyrics.
learn the guitar part from the tab or the standard notation.

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